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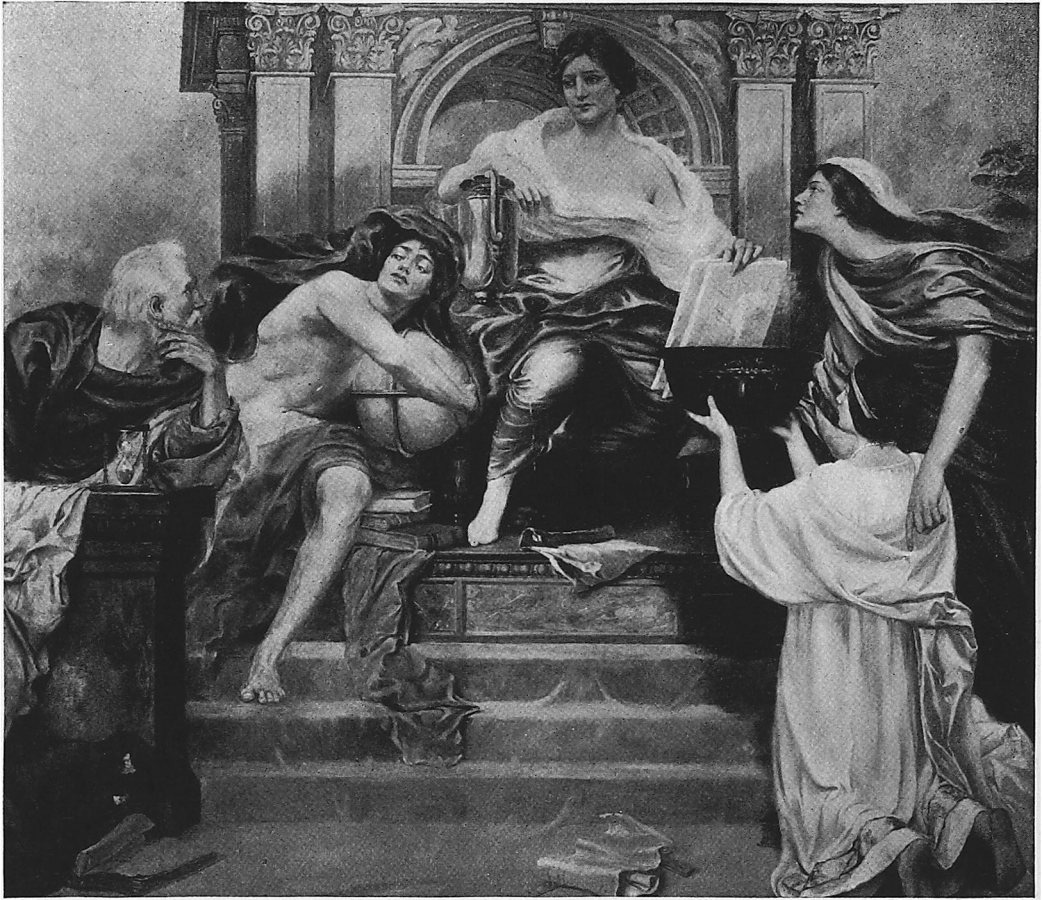
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DECORATIVE PANEL—"KNOWLEDGE AND POWER"
By C. ARNOLD SLADE

C. Arnold Slade

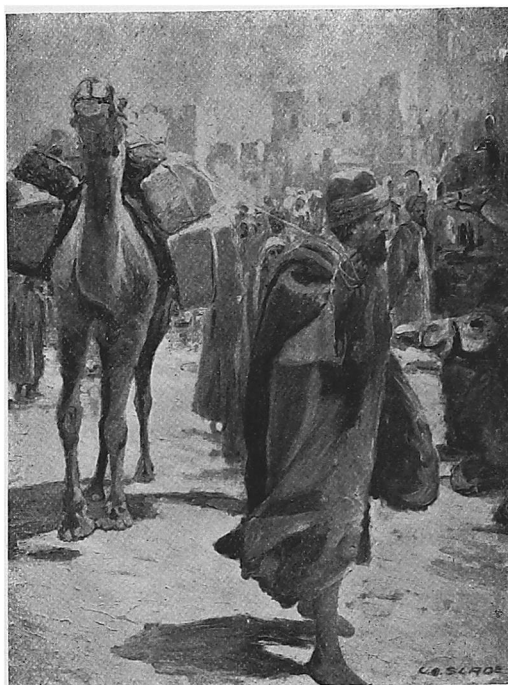
MYSTERIOUS indeed are the ways of that vast and inexplicable power that guides the material universe and the destinies of man in such manner that not one atom of matter or infinitesimal unit of energy, psychic or physical, is ever lost or wasted. Whether or not those "of the myriads who before us passed the door of darkness through" live again as individuals, certain it is that they live in the race and in their posterity whose traits and tendencies reflect the pursuits and interests of their ancestors.

Genius indeed is spontaneous and erratic in its methods of manifestations and occurrence, yet even genius, while it seems to elude and defy heredity, can not entirely rise above it, sink beneath it, or claim to be entirely independent of it. Every great man is only a great man of his own people with their traits and tendencies thick in his blood and clearly discernible in his work. This is as true in art as in literature, science or warfare, indeed its truth is here the more readily apparent by means of the vivid medium of self and soul expression.

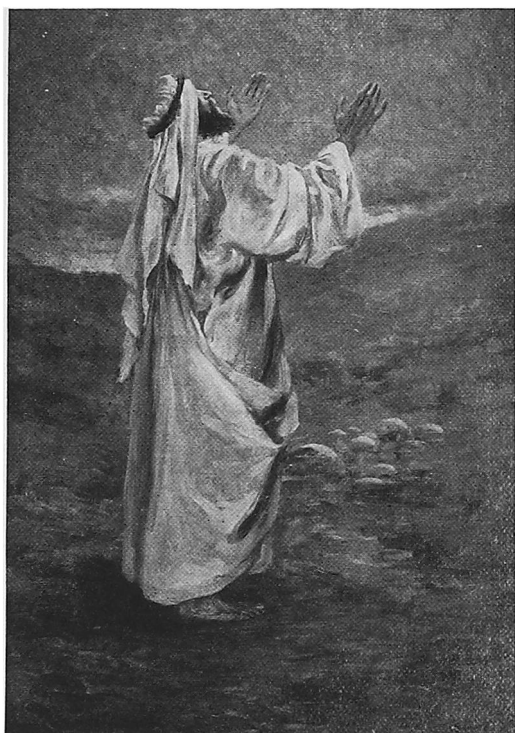
The works of C. Arnold Slade, an American by ancestry, birth and education, though a thorough cosmopolitan by choice and experience, serve to remind us of these truths although the connection between the heredity and the genius of the artist is a most subtle one.

The first impression, gleaned from the works of an American who delights in decorative panels as rich as those of the Italian Renaissance school, Oriental scenes, paintings of the dull gray life of the frugal and hard working French peasantry and large biblical canvases, might easily be that nationality and heredity cut but a small figure in art.

However, when we study deeper into the very spirit and inspiration of these works we discover that the faith and prayer, the industry, sympathy, kindness, calm and restraint of a Quaker ancestry have not been lost to our day and genera-



"TRAFFIC OF THE EAST"
By C. ARNOLD SLADE

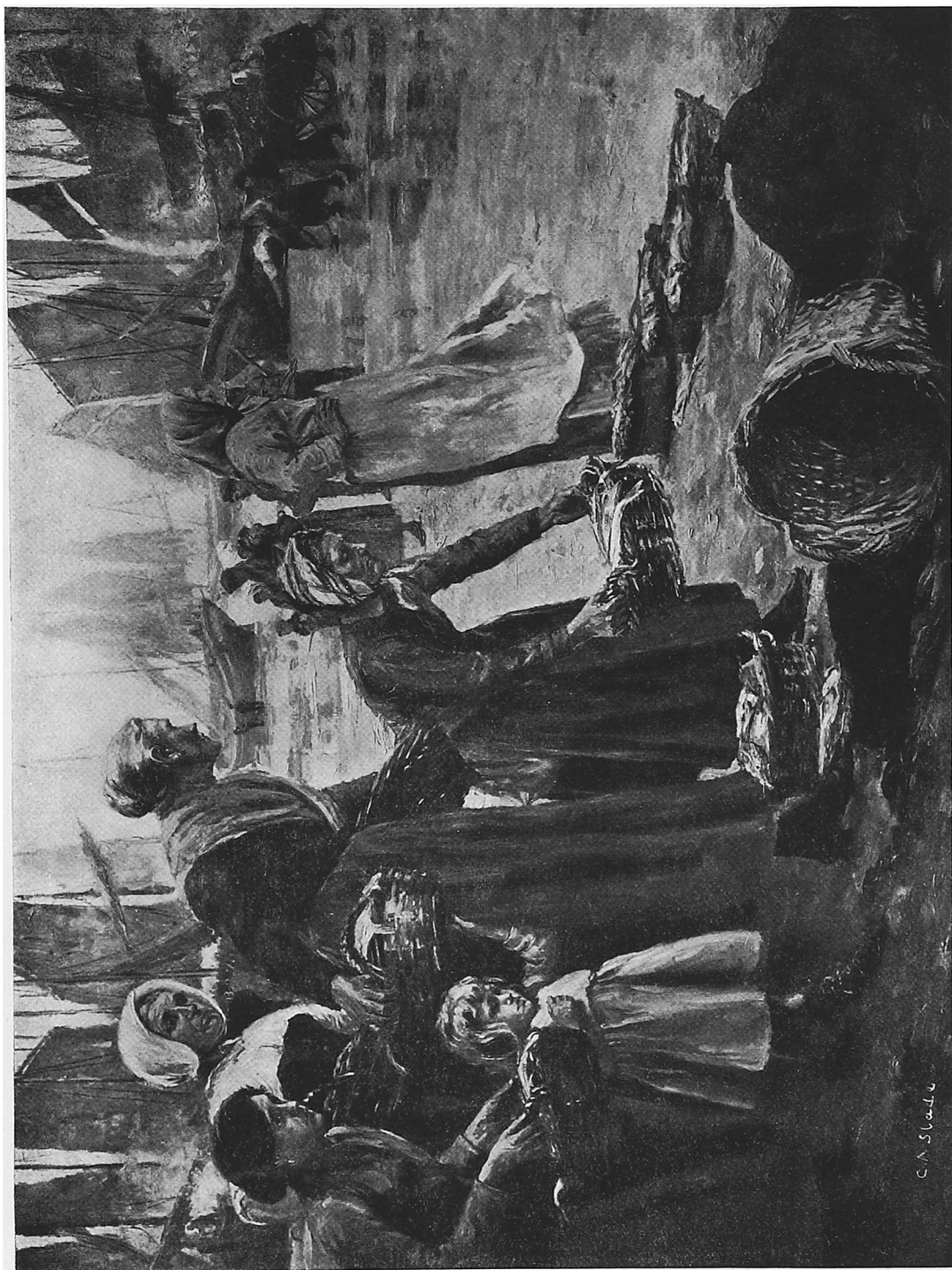


"PROPHET'S PRAYER"
By C. ARNOLD SLADE

tion, but rather have been conserved to be a glory to art in these compositions. For the pervading tone of the work of Mr. Slade is a grave and sincere harmony of thought and purpose, imparting the dignity and nobleness that were so marked in the Quaker character.

Not even the Orientalism of many of his pictures can be said to strike a note bizarre and foreign, for to one of an ancestry of profound faith and Christian zeal, no theme could more appeal than the scenes of the biblical story. That Mr. Slade should delight and excel in the portrayal of these scenes is most natural, and his Oriental studies are only the result of conscientious and painstaking effort to acquire accuracy in portraying the costume, atmospheric effects and spirit of the East, while preparing for the great task of illuminating the scriptures through art.

We observe at once that Mr. Slade's orientalism is not of the sensuous character. It is not the opulence of Oriental



"TOILERS OF THE SEA"
By C. ARNOLD SLADE

color nor the intensity of passion, refined or barbaric, which has lured him to the East. It is rather the mysticism, the deep religious feeling, the profound insight of the oriental into the occult and psychic that attracts this descendant of a people whose faith found inspiration in that of Abraham, Isaac and Jacob, whose good sense took root in the wisdom of Solomon and whose gentle kindness reflected the love of the man of Galilee.

The oriental studies of Mr. Slade are sincere and profound presentations of serious men in their serious moments of prophecy and prayer. We feel this strongly in such pictures as *"Toward Mecca"* and *"The Prophet's Prayer,"* where all the mystery of the softly descending mists of impending night adds to the reverent feeling of awe and devotion.

Few indeed have rivaled Slade in the delineation of biblical scenes. Religious painting today is almost unattempted in America and in Paris, since the death of Tissot, only Dangan Bouveret, Tanner and Slade are making a specialty of it. Among

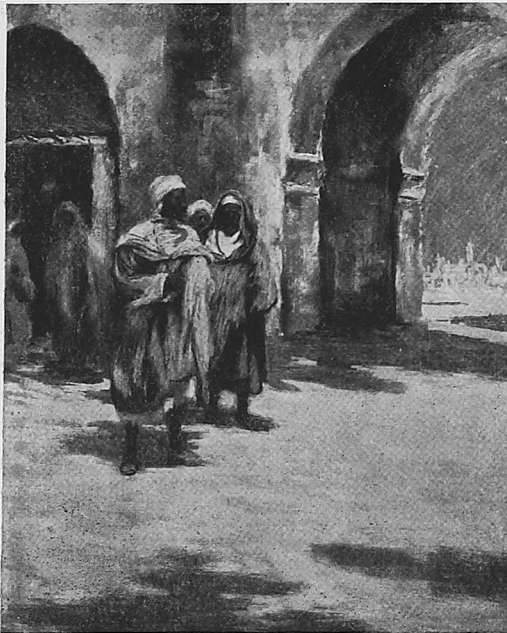


"THE REAPERS"
By C. ARNOLD SLADE

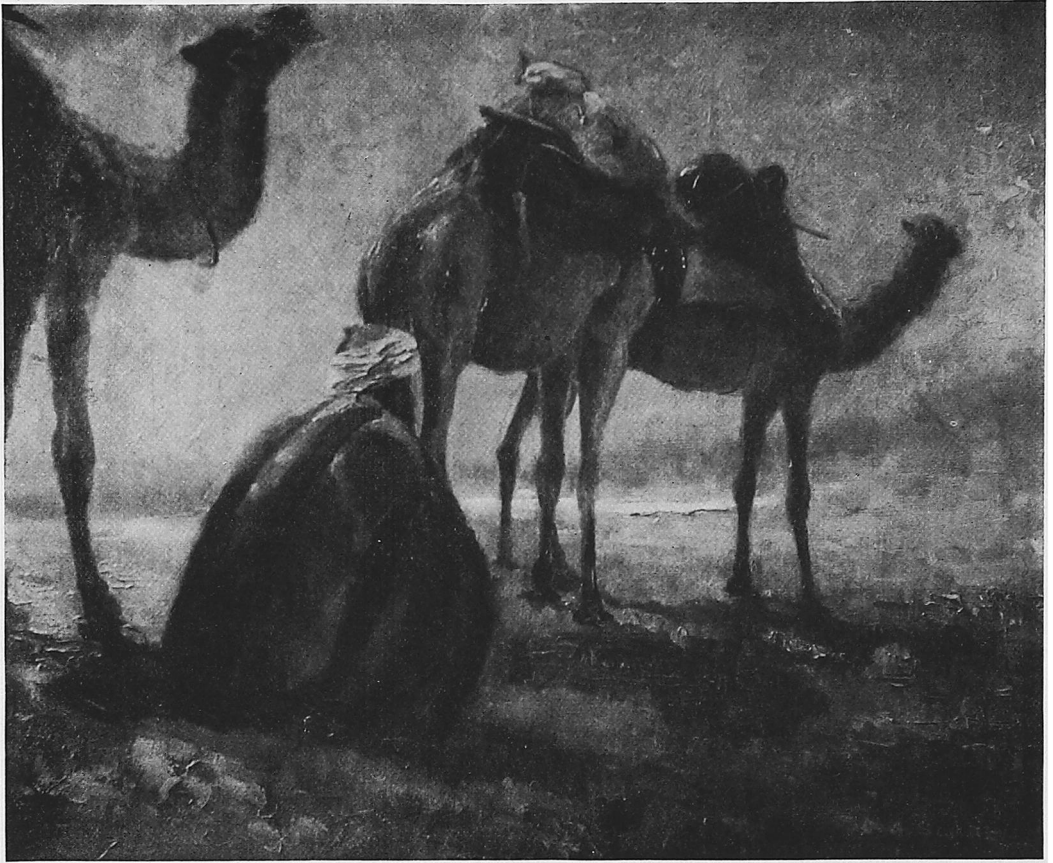
these Slade ranks high for the power, sincerity and beauty of his compositions. One of the most ambitious of these canvases, *"Christ on the Mount,"* was purchased last year by John Wanamaker from the private exhibition of the Philadelphia Art Club. This huge canvas containing eighteen life sized figures now hangs in the Wanamaker private gallery as a companion piece to Munkacsy's *"Crucifixion"* and *"Christ Before Pilate."*

In painting this picture, which took shape in the studio of his former master, Jean Paul Laurens, Slade employed the same model who has often posed as Christ for Tissot and Bouveret, yet his delineation of the sacred character is individual with a strength and dignity often lacking from other conceptions of the Saviour.

His *"Christ Entering Into Jerusalem"* is another of his famous biblical studies in which devotion to the theme and to art are beautifully blended. This work is beauti-



"NIGHT IN TANGIER"
By C. ARNOLD SLADE



"TOWARD MECCA"
By C. ARNOLD SLADE

ful as a picture through its well balanced composition, rich color harmonies and the care with which forms, textures and light have been rendered. This beauty, however, is only what the setting and costumes are to a play, for while we are exquisitely and subconsciously satisfied thereby it is the strong presentation of the great theme of the drama itself which grips and holds our attention. This ability to create a really great picture which tells well a story is by no means a common one.

The detail from his large canvas "*The Adulteress Before Christ*," herewith illustrated, makes clear that his sojourn in Palestine has given him something more than a mere mastery of its landscape and

costumes, for here we have an opportunity to study faces and postures most truly patriarchial.

Passing from the biblical and Oriental scenes on which so much of the fame of this gifted fellow countryman rests, we find his studies of French peasant life equally noble and agreeable. We do not wonder that Mrs. John L. Gardner of Boston should have chosen his picture of a Normandie coast scene entitled, "*Village of Etaples*," for a place in her famous gallery. It is an example of his best work and portrays a part of France which was dear to the purchaser through familiarity.

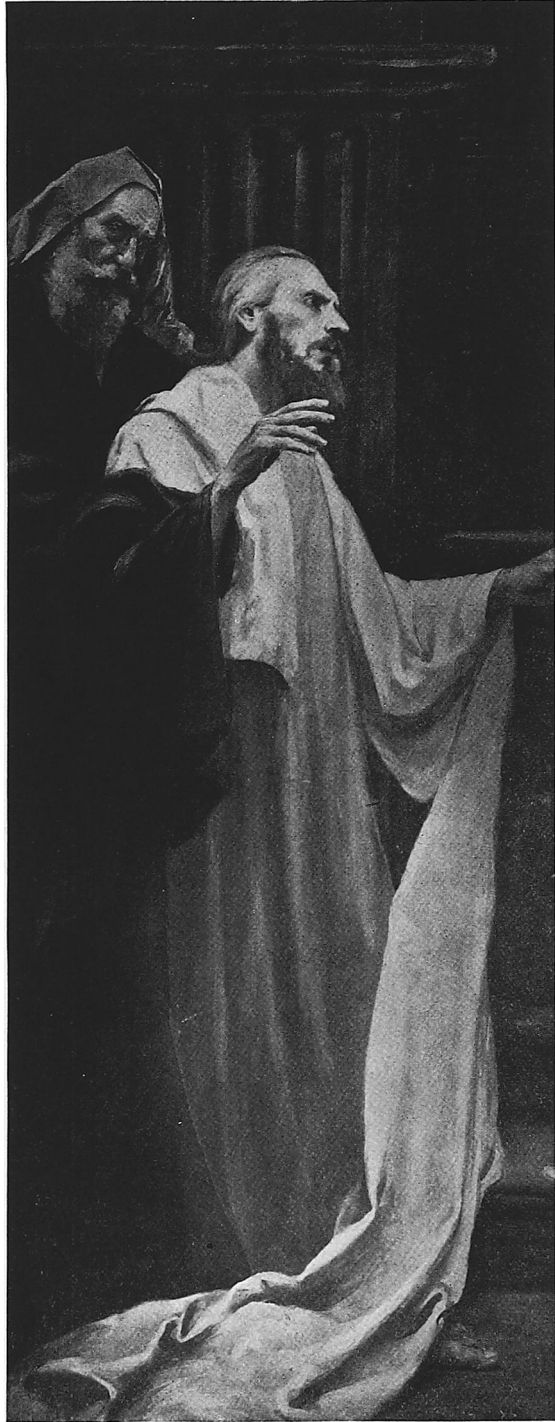
"*Toilers of the Sea*," which we here illustrate, is another of his Normandy

scenes reflecting his natural sympathy with a simple, hard working people. While expressing a deep feeling for humble lives of toil, Slade's delineations of peasant folk are happily free from that heavy brutality and depressing sordidness which in some presentations of similar characters seems to bespeak a Socialist of the brush. He paints not the tragedy but the dignity of labor. We feel that work can ennoble, through imparting patience and endurance, and we do not shrink from it as thing which degrades and brutalizes.

"*The Reapers*," also illustrated herein, is in a similar strain. It was purchased by the Art Museum at Attleboro, Massachusetts, as the beginning of its permanent collection, and it is full of sunlight and the wholesomeness of outdoor toil.

More classically beautiful and gracefully decorative than peasant themes is the allegorical panel "*Knowledge is Power*," reproduced in connection with this article. This beautiful panel was designed as decoration for the Attleboro Public Library and it is as rich in beautiful lines and harmonious color as in symbolism. Even here, however, we feel the deep sincerity and calm dignity of the artist's nature, for it is a serene presentation of a great truth and all the more convincing by reason of its serenity.

Mr. Slade received his early art training at the Art Students' League of New York, under F. V. Du Mond and Louis Loeb. Later he went to Paris, where he studied at Julien's Academy and the school of Beaux Arts in the Latin Quarter, working under Basset Schommer and Jean Paul Laurens. The artist, though barely thirty years old, has achieved a worthy fame and won recognition in art circles and among connoisseurs everywhere, both at home and abroad.



DETAIL FROM "THE ADULTRESS BEFORE CHRIST"
By C. ARNOLD SLADE



"LE PAUVRE PÊCHEUR"

By *PIERRE-CECILE PUVIS DE CHAVANNES*.

IN THE LUXEMBOURG, PARIS

From the "Luxembourg Museum and Its Treasures"